

THAT'S NOT SKANKING

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SUPPORTING UNDERGROUND PUNK AND SKA SINCE 2003

TNSrecords FANZINE

# FREE ISSUE 7 DECEMBER 2009

LABEL NEWS  
THE STUPIIDS  
CARTOON VIOLENCE  
BEAT THE RED LIGHT  
JIMMY THE SQUIRREL  
BOMB IBIZA

TNS  
GET PISSED  
TALK SHIT  
DANCE LIKE  
AN IDIOT

Welcome to the latest TNSfanzine.

This is actually something of a birthday for the fanzine. The very first issue of the original That's Not Skanking fanzine came out in November 2003, so after 18 issues of that and 7 issues of the re-badged version, we have managed to reach our quarter century in pretty much exactly six years. According to my calculator that's 4.166 recurring a year and I know I've managed to make four fanzines this year, which means I can now genuinely say that this is a quarterly publication.

So after that completely irrelevant piece of information, here is what's been happening at TNS.

The volume 2 compilation is starting to get some favourable reviews and also starting to sell, so if you've not heard it yet, sort your life out. It's available on the website, from the bands and at all TNS gigs and features 37 awesome tracks. We had an incredibly fun all-dayer in September to celebrate its release, which is quite blurry, but definitely brought the rock. The long awaited Sounds of Swami seven inch vinyl is also available now. It really is fantastic so pick up a copy from the webstore. ([www.tnsrecords.co.uk](http://www.tnsrecords.co.uk))

We also have two brand new and incredibly exciting releases for you, both of which are advertised on the opposite page. Any fans of ska-core will not want to miss out on these.

TNS008 features three bands who will be very familiar to TNS regulars; Sense of Urgency, Stand Out Riot and A War Against Sound. All are regulars on the North-West ska/punk scene and all bring something exciting and new to the genres. Many of you will have a copy of SOR's absolutely fantastic album, Carnival Militia, which we supported last year, which will whet your appetite nicely for this new material. SoU and AWAS have recorded less in the past, but both have deservedly really started to be noticed of late and it's an absolute pleasure to release this split CD for these quality bands who we are very big fans of. This will be out on 6th December.

TNS009 is actually a re-release of an ep. I first picked up Beat the Red Lights five track ep a while back and absolutely loved it. I was looking forward to catching them live and hoping that they could re-produce that sound. When we saw them twice in a weekend a few months back we were absolutely blown away by their live show. After hearing that they had only released a very limited amount of the ep themselves we decided that lots more people needed to hear it so thought it would be awesome to re-release it. It really is soooo good. The thought of Slayer playing ska (which is how it was originally described to me) sounded interesting, but I wasn't sure how it would work, but let me tell you, it works absolutely brilliantly. Expect this in January.

As you can probably tell, everyone is very excited about these two new TNS releases so please pick them up, they really should not be missed!

In other news, myself and Tim BevBevington recently recorded the 5th TNS podcast, which was dedicated to the releases of

the compilation and also included a feature on TNS005: Revenge of the Psychotronic Man – Make Pigs Smoke. There should be a new podcast dedicated to the new releases very soon so keep an eye out for that. It's available on [www.tnsrecords.co.uk](http://www.tnsrecords.co.uk) and can be subscribed to on iTunes and podcastalley.

The last TNSlive of 2009 will be a launch night for the split ep featuring all three bands plus John Player Specials, the Shuffle and the Ukulele Punk. It's at Retro Bar on Sunday 6th December.

After that I can reveal TNSlive will be undergoing some major changes as we are moving to Saturday nights. We are sharing the 3rd Saturday of the month at Retro Bar, Manchester with Rock n' Roll Hellkat. There should be eight TNS nights and four Hellkat nights over the year so keep an eye on the website for info.

We have found that doing so many gigs alongside managing the label, the fanzine and everything else was becoming too much and with so many other gig promoters in Manchester, we thought it was an idea to cut down a bit. Obviously this means we'll have far less slots available for bands, which we can only apologise for and ask you to bear with us, but we can point bands in the direction of some of the many other fantastic gig promoters in Manchester.

We are really good friends with Kathy who runs Hellkat and thought this would be a very good move for both parties. We'll be working closely together and I for one am very glad I'll not be in work the day after TNS next year.

The first Saturday TNS will be on 16th January and will feature one of my very favourite bands; the Stupids. It's going to be awesome! All the details are on the back cover.

We also have loads of Stupids (and other Boss Tunage stuff) in our distro, which is out at all our gigs, including lots of CDs, vinyl and fanzines. It's all cheap so come along and check it out and get in touch to swap some stock.

Anyway, thanks for reading. Hope you enjoy it. Please fill in the form on page 4 if you want every issue of this fanzine, plus lots of other freebies and offers posted to you. We want to keep in touch and we want to reward the people who support us. We are so good to you!

**Andy**

**[www.tnsrecords.co.uk](http://www.tnsrecords.co.uk) [myspace/thatsnotskankingrecords](http://myspace.com/thatsnotskankingrecords)**

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Cheers to all who sent stuff, it's appreciated.

Thanks to all the people who contributed:

Sam Cryer, Bev, Samikaze, Em, Dave Adair, Pollitte, Mike Harijan, Mikey Wong. The cover star is Woody. I made the artwork. Photos by Bev, Alan and Will.

Everyone at TNS would also like to pay our respects to Pingu who tragically passed away on 1st Nov. Samikaze has written a fitting tribute on page 7.

## BUY TNS RELEASES HERE:

Rockers - Manchester, Piccadilly Records - Manchester, Action Records - Preston, Vibes - Bury, Jumbo Records - Leeds, Crash - Leeds, Probe - Liverpool, All Ages - London, Banquet records - Kingston, Spillers - Cardiff, Punker Bunker - Brighton, Selecta Disk - Nottingham, Guitar and Son - Stafford, Good Vibrations - Belfast, Sacred Heart - Leamington Spa, Avalanche - Glasgow

On the net: <http://www.tnsrecords.co.uk> <http://www.punkorder.com> - Germany <http://www.interpunk.com> - USA

[www.punkrockshop.co.uk](http://www.punkrockshop.co.uk) Fishbowl Recordings USA

Distros: Active Rebellion, Smegma Records, Punk Shit, ROIDH, Mild Peril Distro, Records Rebellion Distro, Punker Pages



TNS 008

SENSE OF URGENCY  
STAND OUT RIOT  
AWARAGAINST5OUND  
3-WAY SPLIT EP!

OUT DEC '09 ON TNSRECORDS  
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[WWW.TNSRECORDS.CO.UK](http://WWW.TNSRECORDS.CO.UK)

SENSE OF URGENCY - KID DYNAMITE MEETS LINK-80; A FAST PACED, ENERGETIC SKACORE ONSLAUGHT  
STAND OUT RIOT - SUPERBLY EXECUTED, MELODIC SKACORE FOR FANS OF STREETLIGHT MANIFESTO  
AWARAGAINST5OUND - FAST, HEAVY AND TECHNICAL SKACORE, THINK A WILHELM SCREAM V.S. CAPDOWN



THE AWESOME  
DEBUT EP

OUT JAN 2009  
ON TNSRECORDS

FIVE TRACKS OF SLAYER MEETS  
THE SLACKERS-ESQUE SKA-CORE

"THIS IS F\*CKING BRILLIANT...  
THIS HIGH WYCOMBE MOB ARE A REAL  
BREATH OF FRESH AIR.  
LISTEN, ROCK THE F\*CK OUT AND ENJOY."  
PUNKTASTIC

"YOU MIX THE THRASH AND SKA REALLY WELL!"

EDDIE VODOO GLOW SKILLS

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[WWW.TNSRECORDS.CO.UK](http://WWW.TNSRECORDS.CO.UK)

# KEEP UP TO DATE WITH TNS

We really value your support here at TNS. We are still a 100% not-for-profit label. Every penny goes straight back into the label and we really need your support to carry on doing this.

We want you to know what we are up to, when we are releasing stuff and when we are putting things on (so you can buy it/come along) but we also want to reward you for your support by giving you something back.

Therefore we have started a postal mail out. This will happen about four times a year.

And what's even better is that it will cost you nothing to be added to our mailing list.

Just fill in this form and you'll get every issue of this fanzine delivered to your door, exclusive discounts on gig entry and CDs and other great freebies we have planned (some of these are very exciting). We'll also occasionally text or email you.

So please fill in this information and you can look forward to an TNSmas mail out if you are quick enough!

You can either email your info to [thatsnotskanking@hotmail.com](mailto:thatsnotskanking@hotmail.com) with the title MAILING LIST or post it to:  
Flat 113, The Hacienda, Whitworth St. West, Manchester M1 5DB

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# TNS RECORDS

## VOLUME 2



Including: Dangerfields, Cartoon Violence, the Autonomads, Just Panic, Harijan, the Fractions, the Dead Reckoning, 2 Sick Monkeys, John Player Specials, the Hyperjax, Stand out Riot, the Kirkz, Faintest Idea, Shadowcops, Revenge of..., Sounds of Swami and much, much more

## ALSO AVAILABLE ON TNSRECORDS

**TNS 006: Sounds of Swami - Halcyon Days ep**  
6 tracks of technical, fast and melodic punk/hardcore for fans of Fugazi: Propagandi. (7" vinyl) £4

"This is just good. Simple as that." - Punktastic  
"Halcyon Days has truly blown me away" - Mild Peril  
"Look At Me" might well be my favourite punk song of the last 5 years" - Mass Movement  
"Mightily impressive 7 inch" - Scannerzine  
"Sounds of Swami have excelled here" - Cyphermusic

**TNS 005: Revenge of the Psychotronic Man - Make Pigs Smoke**  
14 tracks of lightning fast, melodic punk for fans of Zeke, Kid Dynamite and the Dead Kennedys (cd) £6

"Worth breaking your best friend's legs for" 5/5 - Big Cheese  
"Seriously this is really awesome" - Lights Go Out  
"This album is fantastic" - Mild Peril  
"Quite brilliant stuff indeed" - Running Fear!  
"Awesome!" - You Can't Say No to Hope  
"Riffs charge outta the speakers like a wounded bull" - Scanner

**TNS 004: The Shadowcops - A Big Pot of Hot**  
12 tracks of punk rock n' roll with awesome riffs. For fans of the Wildhearts, Husker Du and the Replacements (cd) £6

"A spellbinding rock n' roll machine." - Sugarbuzz, USA  
"Buy it, learn the words, and then go see them live!"  
- A Short Fanzine About Rocking  
"A simply excellent album" - Second City Magazine  
"Impressive stuff" - Lights Go Out  
"A big pot of rock more likel!" - Scannerzine



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37 TRACKS  
OF PUNK  
AND SKA  
OUT SEPT

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[TNSRECORDS.CO.UK](http://TNSRECORDS.CO.UK)

**TNS vol. 2: MAINSTREAM MUSIC IS SHIT**  
**LAUNCH PARTY - SAT 26th SEPT**  
**THE OXFORD, MANCHESTER**  
 Photos by Bev and Alan Hall



Top Left: Harijan, top right: the Dead Reckoning, middle left: the Emos, middle: Revenge of the Psychotronic Man, middle right: Sounds of Swami, bottom left: Sense of Urgency, bottom right: SmackRats



Manchester Rugby Club - Cheadle - 28-30 May 2010

TICKETS ON SALE SOON

[www.strummercamp.co.uk](http://www.strummercamp.co.uk)







The excellent Halcyon Days seven inch by **Sounds of Swami** is finally out and it looks and sounds fantastic. It has been very well received by fanzines and webzines and you can read lots of great reviews on the TNS website. It's limited to just 300 copies so get in quick!

The guys plan to tour at the start of December, so look out for dates. They have also started work on a full length album with top producer, Tim G. This should be out next year and promises to be very impressive. Pick up the vinyl from our webstore for just £4.

**John Player Specials** have been gigging regularly now for the last year, with appearances at Kippertronix Fest and the almighty Strummercamp! Buzzin' up and down the country drinking too much and playing infectious ska music. With the addition of a new drummer, Matty (who also drums for Rasta4Eyes) they are now set to take some time off and concentrate on writing the long awaited debut album with an entirely revamped sound.

Their next gig is the TNS December show and they have a few local appearances in Wigan and St Helens before the year is out. They would like to thank the people they've met over the last year who, "deserve more credit than anyone in the band does and are constantly an inspiration to JPS".

Their 'Identification' ep is still available on Do the Dog and the split ep with Harijan is available from the TNS webstore.

**The Fractions** have recorded 9 tracks at HD1 studios in Huddersfield. They have been mixed and mastered and they are working on artwork at the moment. There is still no release date, but its expected to be around Jan 2010. They will be booking a tour to support the new album so keep your eyes peeled.

You can find out everything they are up to by reading our interview with **Beat the Red Light**, but we just wanted to take this opportunity to welcome them to the TNS family. They are a fantastic band and we very much look forward to working with them.

**Harijan** will be rounding off the year in Blackpool at the West Coast Bar on 17 Dec supporting Random Hand. The Fractions will also be on the bill. We can expect an album in 2010, which is very exciting!

After a busy few months of gigs and a new album earlier in the year, **Revenge of the Psychotronic Man** will be signing off 2009 with an appearance at the annual Bomb Ibiza Punk Rock Karaoke event on Saturday December 12th at Retro bar. They will be playing tracks by the likes of the Dead Kennedys, the Clash, Rancid, NOFX and Nirvana. You can bid to sing them with all the proceeds going to charity.

The **Make Pigs Smoke** album is still receiving lots of fantastic reviews in the underground press including a 5/5 review in Big Cheese magazine. It's available from the TNS webstore so fans of Zeke, Kid Dynamite and anything fast as fuck should check that out.

The first gig of 2010 is the 16th January Stupids gig, also at Retro bar in Manchester so don't miss out on that.

As well as releasing the split ep and playing the launch gig, **Stand Out Riot** will be knocking out tunes by the likes of Tom Jones, Green Day, Offspring, the Specials, the Backstreet Boys and Lou Bega at the previously mentioned Punk Rock Karaoke charity gig, which promises to be a real treat.

You can bid to join them onstage, so make sure you don't miss out! SOR also recently completed their two week Tour of Death, with Kickback UK, but thankfully they didn't die and are already planning a new album for next year.

The 'Carnival Militia' album has deservedly been receiving rave reviews and is available on the TNS webstore or at standoutriot.co.uk. Buy it! You will not be disappointed!

With the recent line up changes **AWarAgainstSound** have had their work cut out. With 6 weeks to write and record the 3 way split tracks, construct a set from scratch and get the fuck back out there, but we hear the romance in the practice room has been more intense than ever. Two and a bit months on and they are back in action, with a healthy dose of one offs and weekenders lined up.

Before the changes AWAS had completed 2 UK tours (one knocking up 24 dates) released 2 mini sold out demo EP's (featured in Mike Davies Radio 1 punk rock show) and had collected a modest amount of great support slots (This Is A Standoff, Sonic Boom Six, Fake Problems to name a few). Now back to where they left off AWAS say they have many secrets in the pipe line and they will remain secrets until the time is right. Plans for tours, awesome supports getting lined-up and much, much more to come. They also have a brand new YouTube channel:

[www.youtube.com/awaragainsound](http://www.youtube.com/awaragainsound)  
and don't forget the old mspace  
[www.myspace.com/awaragainsound](http://www.myspace.com/awaragainsound).

**Sense of Urgency** have been busy gigging and recording over the last few months and will be ending the year with a headline show at The Thatched House, Stockport on December 20th. December also brings a brand new offering from SoU in the form of a TNS split EP with A War Against Sound and Stand Out Riot. SOU are very much under the influence of fast ska-core bands like Link 80, mixed with the ferocity of hardcore such as Kid Dynamite. The launch party featuring all of the bands will be on December 6th at The Retro Bar and promises to be an awesome night.

We are sad to inform you that the **Shadowcops** have decided to call it a day. We're all really gutted about this. If you haven't got a copy of their awesome 'A Big Pot of Hot' album we are offering a special deal to fanzine readers. Paypal £2.50 to [tnsrecordsuk@hotmail.co.uk](mailto:tnsrecordsuk@hotmail.co.uk) with: fanzine - shadowcops and your address as a note and we'll send you a copy.

# TNS BAND NEWS

# A Tribute to a Punk Rock Penguin

**By Samikaze**

On 1<sup>st</sup> November 2009, Peter Williamson, A.K.A PINGU, passed away at the age of 27. Pingu was a good friend to me and to many of the people who contribute to making music in Manchester better. He was an invaluable member of our community and a person with a true D.I.Y ethic, whose loss is only overshadowed by his commitment and positivity towards music and life.

I thought it would only be fitting to publish this tribute in TNS so it can be read by the people that are feeling the loss of him as a friend and by people who maybe didn't know him but share the common ethics of our community and can show respect for a kindred spirit.

I first heard the news in more or less the same way everyone found out, by an early morning phone call from a bemused/upset friend. After many hours of making and receiving phone calls, a few of us decided to hold an impromptu gathering to ensure that everybody was together to support each other. After a couple of hours of uncomfortable chat and a horrible atmosphere things started to change to a more, well...Pingu vibe. More and more people arrived and the frowns turned to smiles and laughs as we talked about all the good memories we all had to share.

Pingu was someone that always managed to put a smile on everyone's face, whether it was through one of the Anarchistic Undertones shows that he organised or through running around at parties trying to teabag any available asleep person. My favourite quality of his was the fact that at his shows he would somehow manage to keep the show running/ DJ/ talk to everyone and drink more than anyone in the whole building all at the same time. Obviously with all those things on his mind some of the shows did get a bit messy and the organisation element fell to bits. However I can never remember one single show that I did not enjoy myself along with everyone there.

I feel like I could write a hundred pages like this about my friend even though I did not know him as long as some, unfortunately I have a limit to how much I can write. Pingu If you can read this we will all see you again one day so keep the beer cold. You will be missed by all that knew you and the effect of you leaving us will stay with us forever. Our thoughts are with your family.

Pingu's night Anarchistic Undertones was due to have a new night at the Overdraught, sadly they are not allowing this to happen. However Sunday the 13<sup>th</sup> December will be a memorial gig and all money raised will go to his family to help with funeral costs. For details on the venue location and who's playing please keep your eye on [www.myspace.com/anarchisticundertones](http://www.myspace.com/anarchisticundertones). This will be the first of many new Anarchistic Undertones nights so don't worry it will be continuing. Also the 'You Call This Civilisation' compilation which will be out on Pumpkin Records in Feb is to be dedicated to Pingu's memory as it features many of his favourite bands. To see messages left for Pingu or to leave one yourself search Punk Pingu in facebook.

**Peter 'Pingu' Williamson  
21-03-82 to 01-11-09  
PUNK AS FUCK**



## THE POSTAL STRIKES

It is no surprise that in the wake of financial meltdown 2009 has brought with it a bosses onslaught on working conditions and wages. The banking bailouts – serving only to preserve the wealth of the richest bankers and failing to free credit in the greatest looting of tax payers there has ever been – along with the mp's expenses scandal has fuelled the average working persons growing disillusionment and resentment towards the political and banking classes. The price of this recession it seems is to be paid for by us – a tax bill that burdens us for decades and the 'modernisation' of our workplaces.

When the bosses talk of 'modernisation' what they actually mean is cuts in labour, attacks upon working conditions, cheapening of services and cynical measures to squeeze more work out of us. These attacks have come to the fore in the postal strikes but have been fought against throughout the year, highlighted by the Lindsay Oil workers 'unofficial' strikes, the occupations at the Visteon and Vestas factories and the now 10 week long Leeds bin strikes.

The media, the mouthpiece of the state, has responded to the postal strikes with its usual condemnation and bias exposing itself most nakedly in the Sun's diabolical and emotive claim that 'our boys in Afghanistan would not get their Christmas presents delivered to them'. The government expresses its disappointment at the decision to go on strike and the consequent disruption the union has caused (not the management for forcing the union into taking this action).

The fact of the matter is since the 2002 appointments of Allan Leighton and Adam Croziac as the Royal Mail's chairman and chief executive there has been an agenda backed by Government to make our public delivery service more appealing to private investors. This has resulted in 60,000 job losses, an increased workload for the remaining staff and an increase in the number of part-time staff preparing a workforce that is harder to unionise. Recent attempts to put more work on the dwindling numbers of full-timers and breaching their 2007 agreement with management has led to these strikes.

There is however, beneath the deception and questionable intent of the Government and Royal Mail bosses, another layer to the tale of this strike. There is no doubt that the only way to fight the bosses is through the unions, the collectivised will and representative of the workforce, a bargaining power that has been the bane of the ruling classes throughout the industrial age. But unions, especially in recent times are capable and have been guilty of the most subtle betrayal of the workers, ridden with bureaucracy and corrupted officials. Members of the CWU are furious with their union's acceptance of the interim agreement and this in turn has led to the union leadership taking a more militant stance. As with the Lyndsay Oil workers the union bureaucracy is being seen through and tougher demands put upon them. On top of fighting the attacks of the bosses they have to fight to keep the union acting in accordance with the will of its membership.

It is important that the punk community addresses the subject of the unions – is it another form of manipulation to lead the oppressed down the wrong path? Is it the highest form of workplace rebellion? Is the union a mere stepping stone that gives the organisational foundation to springboard into a genuine democratic society? Should we not be doing benefit gigs in aid of striking workers? The

strike and especially the national strike is after all the only act of rebellion that the ruling classes quake in their boots over.

**Mike Corrigan of Harijan**

## HOW MUCH IS YOUR SCENE WORTH?

Sometimes it's hard not to question the priorities of promoters, specifically those who work with larger mainstream bands or use pay to play gigs to earn themselves easy money. I'm thinking along the lines of SJM at the arenas and Clearchannel festivals each summer. Personally I've always liked a wide range of music and sometimes I've found myself debating in my head whether to spend sometimes silly amounts of money on seeing someone I really like live.

I acknowledge the argument that music shouldn't be about making money and despite still listening to more than my fair share of corporate 'shit' on a regular basis it's a belief that I feel quite strongly about.

Now to the other end of the spectrum in terms of my music taste – I have always enjoyed local band nights and independent festivals such as Kippertronix in Wales and Strummercamp in Manchester. I enjoy these events and this type of music just as much.

I've become more aware recently of a small minority of people who try to skip door fees at these types of gigs. Sometimes it's the case that promoters can hold free gigs at venues that don't charge or where venues pay the promoter and the bands for their time. It's great that some promoters find ways of doing this – at the end of the day it's just more money you can spend at the bar.

Some promoters really can't afford to do this though and it angers me so much that some people think they have a right to just walk into a gig and refuse to pay a reasonable £4 entrance fee, which basically covers costs. I know very few promoters who regularly make any money from putting on gigs and I know many who rarely break even, often covering costs out of their own pocket.

To me, the people who refuse to pay aren't supporting their local music scene at all, or the bands. To me, this is depriving the bands of the money they need to keep making music. If promoters book out of town bands for example, it only seems fair to cover their travel costs or if a local band supplies all the gear surely some petrol money is only fair. In the real world these things cost money and that is why some gigs can't be free entry. Also, these bands have other costs. Maybe it will go towards making some t-shirts which in turn could lead to a small profit to put towards recording - a costly activity. Some also have to rent rehearsal rooms. Being in a band can be an expensive hobby.

Most DIY promoters are completely not for profit and any money ever made will always go back into the bands, back into the music scene which so many people really do want to see survive. If you're reading this you probably get the idea. The big names don't need your cash, but every little bit the small bands get is vital. If you have tried to sneak into a small gig for free, I just wanted to use this as a way of informing you why promoters have to charge into gigs and hopefully you understand.

Pay your way, as I'm sure you do. If you're a promoter yourself don't accept this attitude! I feel like we've got something really good in Manchester, let's keep it alive.



Support your local scene.

**Sam Cryer**

## WASTE NOT, WANT NOT

A few issue's ago Natalie wrote a feature about vegetarianism. In it she argued that nowadays she feels inclined to mix and match her ways and basically eat a balanced variety of foods according to how she feels and why she felt inclined to cut down on meat consumption. I recently found myself debating a similar situation.

I was vegetarian all throughout my teenage year's right up until I disappeared around the world backpacking for a few months when I was 19. I'm not sure exactly the reasons behind my original choice. I was never really an animal lover, I just thought that it was better to survive without killing if you could.

I have vague memories of my opinionated 12 year old self living off margarita pizzas and jacket potatoes in a school not really cut out for veggies – it wasn't easy there back then, but I was determined for a while at least. I gradually started to eat meat again whilst travelling. In Australia, the country of the BBQ, it became harder and harder to keep a vegetarian diet the further into the outback I travelled. Despite being a country of health freak's I assure you it is extremely difficult to find a purposely vegetarian dish outside of the large cities. The decision to start eating different varieties of food was probably a mixture of wanting to try new things whilst in a setting I might never see myself in again. I was changing as a person and I wanted my little adventure to be as true as possible to the cultures I was exploring.

I'll always have a lot of respect for vegetarians and vegans. They are usually very committed people whatever reasons they see for their actions. I also think that this way of life can make you quite a lot more experimental with food. I'd never have started learning to cook so early on if I'd have just gone along with it and eaten whatever my parents were making.

Most veggies and vegans will go about their ways individually without trying to convince others that it's the 'right' way. There's nothing wrong with a well informed discussion about ethics and the alternatives available to meat eating but trying to guilt trip people into certain eating habits is less likely to be successful. I've seen both sides of the picture. I was veggie for years, once in a relationship with a vegan where I learnt a lot about that particular choice, and now I choose to eat meat – albeit not every day.

Surely the best thing to preach would be not to waste food, rather than not to eat certain types at all. The wasting of food is an absolutely huge problem which lots of people are happy to ignore.

According to WRAP, (the Waste and Resource Action Programme) 6.7 million tonnes of food is thrown away each year in the UK. It's not just the actual food waste which is bad for the environment – what about all the wasted energy, water and packaging? WRAP say that if this waste was significantly reduced it would have the same affect on climate change and CO2 emissions as taking 1 in 5 cars off the road. They also estimate that a large amount of the waste is simply food items that have an expired use by date but are perfectly fine to eat one or two days after. This is shocking and something we can all look at in our lives and stop easily.

So if you are the kind of person who likes to have a good debate about food consumption, remember to give the right message! I think if veggies, vegans and meat eaters united against food waste by educating people about its affects, then maybe we could start making changes to the way society views food altogether. This is possibly one of the easiest

ways to help cut down on CO2 emissions that we can all contribute towards. Respect what you are eating and go your own way too. Hopefully we can all still make a difference.

**Sam Cryer**

## HOW TO BE A BAND, Part 3

**By Em from Bomb Ibiza Promotions**

Some people have said to me that my comments in the past two HTBAB features have been overly "obvious" and surely no-one would behave that ridiculously.

To labour my point, this issue I thought I would change tact and give some examples of behaviour by bands (and punters) that we at Bomb Ibiza have seen over the years.

"We don't want this (FREE) beer, it's not vegan. Please procure us some vegan beer, or we won't play."

"Please play this provided CD between every single band playing tonight. If you won't, or we hear ANY other music being played, we won't play."

(From someone trying to sneak into a gig) "I'm here to see the bands so I shouldn't have to pay in"

(From someone trying to sneak into a gig) "I'm unemployed so I shouldn't have to pay in"

(From someone trying to sneak into a gig) "I'm French so I don't understand you" (heard speaking in the loos ten minutes later saying she was from Bolton)

(Having demanded that a particular (shit) band were moved higher up the bill) "You should listen to my opinion, I used to be in Whitmore"

"Sorry we seem to have forgotten to bring a bass guitar"

"Sorry we seem to have forgotten to bring any drumsticks"

One particular band spending the whole night complaining about a particular venue not being up to their "high standards", and then pissing all over the backstage afterwards.

(From a band who had given me grief all evening) Being asked to refund the cost of merch stolen from a tour van, left unattended in Manchester City Centre, with a cash tin in full view through the window.

"Do you have a Student discount?"

"No"

"So is it more expensive for students then?"

"No"

Plus a selection of requests at the Bomb Ibiza ska clubnight over the past few years (anyone who has been will realise that it's pretty hard not to notice that it's a specialist ska night):

Kings of Leon, Slipknot, Pendulum, Black Sabbath, Nirvana, Incubus, Bloc Party, Pink, Paramore, Fightstar, Lamb of God, Bring Me The Horizon, Dolly Parton and "Some real ska, e.g. Spunge"

Keep supporting your local scene, and please try not to behave like this! **Em**

# WARNING SIGNS

Whilst TNS has never been an especially political publication, I've always felt the need and responsibility to keep myself informed politically. I believe it's up to us to understand the world around us and attempt, however small it may be, to do our bit.

I'm quite aware that I don't know everything about the subjects I'm going to approach and that some of you may know much more than I do and also that you could go into significantly more depth than I have, but I've been thinking a lot about these things of late and felt the need to share my thoughts.

At 30 years of age I'd never claim to be worldly wise, but that said I have seen a lot of changes over the years politically and socially. I've also read quite a bit about the state of our Conservative governed country in the 70s. For me, we are approaching (if not already within), some very tough times. There are plenty of warning signs out there for us all to see which I think people are just turning a blind eye to.

## THE RECESSION

The recession has affected us all. The cost of living is higher and I'm certainly noticing that my money is simply not going as far as it has done in the past. Mike wrote an excellent article in issue 4 (which can be read on our website) about the recession so I won't simply rehash what he said, but when you think that our economy has for some time been based on borrowing money, then subsequently lending that money to the public, to spend on consumer goods, it becomes very clear why we are financially fucked. The first things people cut back on in times of financial struggle are these consumer items; things that are not a necessity. It's a vicious circle.

The warning signs of the recession seem to have been there for a very long time. You can read economists reasons why this (and previous recessions) have started all over the net and in the tabloids, with the blame being shifted around.

Now I'm never going to claim to be an economist so I suggest you do your own research ([economicshelp.org](http://economicshelp.org) was explained basically enough for me to get the ideas), but surely the money

lenders and the government must have had an idea, we were walking a financial tightrope.

Another financial problem is people being unemployed. The recession is clearly playing a part here. Businesses are closing all around us, and people are being laid off. Companies are also playing safe by capping wages and stalling on new recruitment to ensure they stay afloat.

The main political parties seem to just be squabbling about who is to blame and who to take the money from to 'save' our economy. I'm not going to get too much into who you should vote for, because obviously there is a lot more to this than I can cover in such a short article and ultimately it's your choice, but I will say that before you consider the Conservatives as an alternative because of Labour making mistakes or because Cameron is more charismatic than Brown (which I've genuinely heard someone say) to closely scrutinise their politics and consider whether we will be in a better place if they get in.

I for one am fairly confident that we won't be and am almost considering a tactical vote (as are many). This really is another debate, for another time and perhaps a more politically informed writer, but there is certainly a stereotype (and some evidence) that the Conservatives steal from the poor to give to the rich and certainly haven't handled previous recessions well. These are areas I'd again suggest researching further if you are planning on voting next year. Personally, despite their failings (and there have certainly been some) I'd suggest Labour are perhaps still a better option, for the people who are actually struggling the most because of this recession. An interesting article, which may help you to understand our financial situation can be found at: <http://news.bbc.co.uk/1/hi/magazine/8319307.stm>

## SOCIAL UNREST

So, where does all this leave us? Well high unemployment and lack of money are historically prime conditions for social unrest and it seems we've certainly not learnt our lesson from our previous crisis, because the social climate is really not positive at the moment. Anyone who has read about

(or experienced) the social and political state of the country in the late 70s/early 80s will know that things were not pleasant and it's no coincidence that the initial rise of punk occurred in these bleak times as a response or rebellion to the situation. Indeed, historically some of the finest art and music movements have come as a response to bad times and as the result of people coming together and demanding change. The punk movement and the anti-war, anti-art movement of Dada are two of the biggest influences on my life if I'm looking for any positives, and these movements should surely motivate people to make a stand, but again I'm digressing.

The warning signs are again here. The conditions make it easy for social unrest and play into the hands of the far right. If things such as the EDL march in Manchester or Nick Griffin trying to preach his racist agenda to the country on national TV and subsequently finding himself on the front page of every newspaper are not warning signs that we have BIG, BIG problems, I don't know what are.

Whether or not free speech should allow this sort of spreading of racial hatred is a very difficult question. The naïve part of me likes to think that democracy is a good thing and that however much most of us despise the BNP, he should have been allowed his say, if only to make him look like the bigot that he is in front of an audience. However, the sad state of affairs is that they will see it as a victory. There is an old saying that all publicity is good publicity and while in this case Griffin's performance will have made a lot of people realise how disgusting the BNPs policies and history are, it has also brought their politics into the mainstream and this scares me.

Many in the press would agree that QT has given Griffin the exposure he wanted. You can read what the tabloids said here: <http://news.bbc.co.uk/1/hi/uk/8321627.stm>

And although it didn't question whether it was a result of Question Time, a YouGov poll after Griffin's appearance suggested 22% of people questioned would seriously consider voting for the BNP. (Remember over 1 million people voted for them in European election, which is very worrying)

The naïve part of me also hopes that the world could be harmonious, but ultimately that's not the case. Some

people ARE racist and with Griffins views being given the platform of mainstream TV other similarly minded people are suddenly being less silent about their views (such as the pensioner I heard telling his friend why he voted BNP at the bus stop the other day or the college student I was forced to challenge about his anti-Islamic comments???) It absolutely disgusts me that these attitudes exist and it's all of our responsibilities to stand up against them.

Personally, I think education is the answer. Informing people of why the BNP should be opposed is something very important. People need to gain an understanding of why and how we should stand up to these attitudes, but I also think it ideally needs to be done in a non-violent way as violence will only bring more un-rest. Peaceful protests are surely better than fighting. Education can only be a good thing. Surely not all BNP voters believe all the parties politics so might alter their opinions if they understand the implications of their vote? And surely through education we can make people realise that the BNP certainly wouldn't be good politicians anyway.

I know not everyone reading this will agree with our current political system, but informing yourself about who to vote for and ACTUALLY USING YOUR VOTE can stop the BNP gaining seats and having a platform to air their views. Ultimately, whatever your opinion of democracy, at least we get to have a say. Apathy from the public in terms of voting works to the advantage of parties with extremist policies. The fact that so many people have started discussing politics since QT will hopefully address this somewhat. I'm not claiming to have all the answers. I am no politician, but there are things we can all do. Obviously some of it has to come from the government too. Actually addressing the policies around unemployment and immigration, which are reasons suggested for non-racist people turning to parties like the BNP, would be a start. I also think helping people realise why it is such a positive thing to have a culturally diverse country is very important and this can easily be done within our education system.

In my opinion, politicians possibly spend too much time preaching to each other and the local mps need to spend more time getting involved with the community and speaking to the people affected by our problems and

discussing how to address them. This can only help and encourage these people to vote, but unfortunately it's all too easy for parties to concentrate on pleasing the people who are actually going to use their vote already.

What I do know is that the rise of parties such as the BNP can only be detrimental to a harmonious society and that is something that needs addressing before it gets out of hand.

## THE BIGGER PICTURE

The final thing that is making me hugely concerned at present is the fact that all these immediate problems are making it all too easy to ignore the bigger picture. We MUST address the environment and climate change before it's too late. Again this can be written about in much more depth, perhaps by someone with a better understanding of all the issues in a future issue, but if statistics are to be believed we are basically fucked.

Human burning of fossil fuels is surely the main cause of climate change, but the huge volume of money in these industries is stopping the issues from being addressed. Many believe there is a more sinister reason why we went to war in Iraq and Afghanistan (and numerous other conflicts) and why many people have lost their lives – oil, but again I digress (to yet another disturbing problem).

We are still burning fossil fuels at an alarming rate, we are still cutting down rain forests, we are not really generating alternative energy sources and ultimately sea levels are going to rise if we don't try to stop this soon. Al Gores 'An Inconvenient Truth' documentary, despite having some arguments which could be disputed, is a decent way to find out the basics (and a little more) if you are looking for a starting point. It certainly makes you realise the effect that climate change could have is potentially disastrous and lots of people (particularly in third world countries) could die as a result of it, not to mention all the related problems such as increased conflict caused by pressure on resources.

There is absolutely loads that can be done to reduce our carbon footprints, but too many people have the attitude that their contribution doesn't make a difference. If everyone does little things a difference can be made. Just things like sharing lifts or using public transport (or walking when possible), recycling and turning off

gadgets and lights is a start. The meat industry also contributes massively to climate change. It's not just the keeping of animals, but also the transportation and refrigeration of meat that adds to emissions. I'm a vegetarian myself, but I won't get on my high horse about that just now, but I would encourage people to try to eat meat free a couple of times a week, again every little helps. If you can't manage that, using local butchers (and greengrocers for that matter) at least cuts down on the transportation and also supports your local businesses. Check out: [www.goveg.com](http://www.goveg.com)

## WHAT NOW?

So after that rant I'd like to apologise, as always, if I'm preaching to the converted and also highlight that I strongly believe in peoples own free choice so if you disagree with what I say, that's your prerogative, but that said, I also strongly believe we have a responsibility to address issues that affect our lives and communities. There are huge warning signs about all of these issues and I think there is a danger that we are going to ignore them. Do we not want to leave something behind for future generations?

We seem to be entering very dark times and I think it's important that the human race learns from its past mistakes for once. I was feeling very negative about the world recently, but sitting down and processing my thoughts has made me realise that we can make a difference even if only in a small way.

The world would surely be a better place if we all pulled together and whilst I'm not naive enough to think that will happen, if communities do try to work together we can do something positive.

The real danger is that masses of people are burying their heads in the sand and if that continues, things will just go from bad to worse. So I guess this is my very small attempt at some sort of rallying call. It is everyone's responsibility to help improve the world, but surely the root of the punk ethos is to be proactive in the search of change. People say punk is not relevant anymore, but through the forum of a music scene there is surely a platform to educate, inform and make a difference.

**Andy (with contributions from Bev)**



If you like your punk rock played nice and fast you really can't go wrong with the Stupids. Their combination of thrash and skate punk originally got them noticed in the 80s, when they recorded three John Peels sessions as well as touring America, Australia and Europe. Recently the band have reformed, with their superb back catalogue being re-released on Boss Tuneage and a brilliant new album called 'The kids Don't Like it', which is one of my favourite releases of 2009 and arguably their best material ever.

We have them on at Retro Bar on Saturday 16th January and it's going to be absolutely awesome, so get an advanced ticket for £5 from Rockers, Manchester or [www.ticketline.co.uk](http://www.ticketline.co.uk).

Here is what guitarist Marty had to say.

**TNS) Hi, can you introduce yourself to our readers please?**

Marty) Ladies and gentlemen, boys and girls, good afternoon.

**TNS) How come you decided to reform and release new material after such a long time?**

Marty) We just wanted to cash in on our memory and jump on the reformed 80's punk bandwagon. If you listen carefully, all the new songs are just cleverly rearranged Doobie Brothers hits played at speed.

**TNS) How would you say the punk scene has changed over the years you've been making music? What's better or worse about gigs, venues and punk fans today?**

Marty) There are a lot more middle aged punks now which means that they can't move so easily and sometimes this comes across as sheer indifference. Fortunately there is usually some semi retarded bloke in the crowd who has been listening to Peruvian Vacation on repeat since 1986 and can recite the lyrics.

I think fear of litigation has made fans reluctant to expose themselves to physical injury the way they used to. This can feel a bit like being in the Barry Manilow band at times, just with less undergarments and without living in the shadow of a massive proboscis.

**TNS) How do you think the new material compares to the older stuff?**

Marty) Before we had only just started to learn our instruments. Unfortunately, in spite of 20 years practice, we haven't gotten any better and it's much harder to remember stuff. Frankly its a miracle we managed another note.

**TNS) The new album is getting some pretty impressive reviews. Are you pleased with the response so far?**

Marty) Yeah, especially the NME, they were all over it like a rash.

**TNS) The NME can fuck off.**

**TNS) How important to you is the element of speed in your**

**sound? What influences you to play so fast?**

Marty) We found at an early stage if we were really bad at playing something, speeding it up made it sound better or at least it was more difficult to hear the mistakes. We are thinking of releasing half speed versions of the songs in the style of Bob Dylan, what do you reckon?

**TNS) You did some John Peel sessions in the 80's. How was that?**

Marty) Dale Griffin was immense and we soon became the very best of friends. He particularly loved our Simmons electric drum kit and we gasped in awe at his sizeable collection of ballpoint pens and white loafers.

**TNS) And you toured America and Australia. How did you go down?**

Marty) I'm afraid we can't answer questions of a sexual nature. A lot of our fans are kids.

**TNS) What plans do you have for 2010?**

Marty) I think we have a gig in Manchester and also France which is nearby, apparently.

**TNS) What would you ultimately see as a success for the Stupids?**

Marty) Our dream is to own our own Bubinga plantation or failing that, endorsement by a major supermarket.

**Andy) Cheers for this guys. Very much looking forward to the January gig.**

Marty) What he said!

The Stupids at Rebellion '09 - Photo by Bev





As you will have read in the editorial, TNS are very excited to announce that we are re-releasing Beat the Red Lights debut ep in January. I can genuinely say that this band blew me away live and I can't stop listening to the ep, it's fucking brilliant.

**Slayer with ska surely equals win/win in anyones book, so make sure you give these a listen very soon! (Questions by Andy)**

**TNS) Could you please introduce Beat the Red Light to our readers?**

Pook) I'm Pook and play the trombone and have P.M.T down a microphone for the band Beat the Red Light. Eddie plays sax, along with Bill and Rob on trumpets. We have two shredding guitarists who are Jona and Mike and last but not least G takes the bass for a walk and Tim beats the life out of the drums.

G) Hi, I'm G, I play bass and drink Guinness.

Bill) Hi I'm Bill, I play trumpet.

**TNS) You've just recently completed a UK tour. How was that? What were the highlights and best places to play?**

Pook) Erm... for me stressful and hard work!! There are a phenomenal amount of promoters who refuse to book you as soon as you mention the work ska. Also once I had booked a show, two would get cancelled. I had to book two shows within 24hrs!! Some of the shows were amazing!! Stoke kicked arse and so did Manchester, some of the turn outs on others were a bit more to be desired but ya gotta take the rough with the smooth! Played with soo many kick arse bands!!

G) From the very hazy memory of the last tour I seem to remember Newcastle Under-Lyme and Manchester seemed to go pretty well. Highlights were, well you know the drill...what goes on tour etc, etc!

Bill) The whole thing was a highlight, spending 10 days hanging out with 7 of my best mates, playing music and partying! All the dates were great, we met some great people, played with some great bands and generally had a wicked awesome time! The two best attended shows were Ipswich and Manchester so I guess they were the best places to play.

**TNS) I first came across the band when I was browsing through All Ages Records in London and found your ep. The blurb said "Sounds like Slayer playing ska" so I had to hear it. It seems like a weird combination, but works so well. Did the crossover in sound happen naturally or was it something you consciously decided to try?**

Pook) For me it was a conscious decision! I love ska, I love the scene, how all the bands help each other out and some of the more recent bands have really pushed the ska/punk boundary, but at the same time I loathe it! I hate how people relate to it as a "Over the top HAPPY" style of music, with "parping horns" and everyone has to wear a horrible multi-coloured shirt, and act all "crazy!" My old band use to do all that stuff and after a while it just became annoying and dare I say it, a little embarrassing.

G) We like Ska and metal and we are too lazy to be in a metal band and a ska band so we lumped it all into one.

Bill) I've been involved in the ska punk scene for years now, as have many of the other guys. Pook and I used to be in a ska punk band together when we were teenagers and when that broke as these things do, we decided to do something a little bit different. Pook was the original writing force behind it but it's just combining two different types of music that I really love. I think as a band we aim to make music we would want to listen to as most DIY bands do.

**TNS) How difficult is it being in a band with so many members? How does it affect practising and the song-writing process?**

Pook) It's hard!! Especially when both your guitarists live in Ipswich, which is about two hours away from Wycombe! Some of us are in other bands too, so yeah it can be hard to get everyone together for a practice. Writing and learning new songs can be a bit of a long process too. When you can only book a practice for 3 hrs there is only so much you can cover.

G) It sucks. It's like organizing an autistic group of zoo animals, but on the other hand it's awesome because everybody is ace. No bell ends in the Red Lights!

Bill) Well difficult. Nothing is ever straightforward, but it also means that we can maintain a fairly diverse sound with 8 heads on the case.

**TNS) What inspires the band lyrically? There are references to the UK music scene in some of the songs. How do you feel about the 'scene' at present?**

Pook) Lyrically it can range through a lot of things 'Scene is Under attack by Wannabies' is pretty much about how people only like bands that it's cool to like and only go to shows where it's cool to be seen at.

Eddie (sax player) puts on shows with his girlfriend Cheryl in Wycombe, called Pass Out Promotions. They have put on loads of amazing shows such as a free entry

Aggrolites show, Collesium, Slow Gherkin, F-Minus, Vic Riggiero, The Flaming Tsunamis, The Fleshies and loads more of amazing bands!!!! And nobody really goes to the shows!! Yet we see all these people bowling round our town in Rancid t shirts who just hang out at all the cool student pubs getting drunk?

'Never a Dull Moment' is about my Mum passing away and dealing with that! 'Send In The Clowns' is about the war in Iraq. So lyrically it just depends on what has either effected me the most or what has just really annoyed me!

G) I'm too old to attempt to answer this question without embarrassing myself....next!  
 Bill) I think there are some great bands around at the moment. There seemed to be a little lull a few years back but now we have some great bands all over the country. Anti Vigilante (local to us), The Junk, Rising Strike and a lot of the bands on your label like A War Against Sound, Stand Out Riot and Sense of Urgency to name a few!

**TNS) You will be releasing a new album next year. What can we expect from this and how is the song-writing going?**

Pook) It's going slowly but surely!! Writing the songs, making sure they have an interesting structure to them with savage guitar riffs and mental horn lines can take quite a while. Then it's teaching people the other parts or changing little bits here and there. We really want to blow the shit out of the last e.p and I believe it is definitely getting there!! I really want us to push the boundaries but at the same time still have the ska balance in it. I want to incorporate more styles on the heavier side of metal such as some black metal, a bit more grind and more shredding, but I would also like to go a bit roots with the ska, make it a bit more reggae based... Hell, maybe even some dub? I think a dub doom song would be mint! Slow and sludgy!

G) It will be a jazz space odyssey quadruple concept album which we are recording under water. We have written loads but the paper keeps dissolving.

Bill) Some of the songs we have been playing live for quite a while now so people will know how they are! The stuff we aren't playing yet is sounding a bit heavier and the horn lines are more challenging which is great! We are making sure we do lots of pre-production so it's all killer – no filler. I'm very excited!

**TNS) What else can we expect from Beat The Red Light in 2010?**

Pook) Well early 2010 people should expect a re-release of our 1st and sold out self titled E.P on some label called That's Necro Sex records? Then mid 2010 we'll start recording and mid-late 2010, hopefully a new album, which will tear you a new asshole!!! Some more shows? A few tours? Just keep pushing on!



Photo by Will Garland

G) Mammoth beer drinking sessions, fits of despair tinged with episodes of manic housework, usual shit.

Bill) Touring, album, drunken exploits and possibly us sleeping on your floor at some point!

**TNS) And finally, what would you ultimately see as a success?**

Pook) You guys being nice enough to re-release our e.p is enough of a success thank you please, but also people pitting and singing a-long at shows, people coming up and chatting to us saying how much they enjoyed the gig and gaining a few more dents on the trombone! Apart from that, sticking to what I said in the last question would be a miracle in itself!

G) Being in a band that paid my rent and bought my Oxford United season ticket.

Bill) To carry on making music I love and one major goal is to tour outside of the UK... with Blackjack... and hookers.





**We're expecting great things from Nottingham based band Jimmy the Squirrel in 2010. Following a summer of great gig and festival performances Liam O'kane gives TNS the low down on life in the band, the UK scene and that debut album...**

**TNS: So, there's something I've always wanted to know about Jimmy the Squirrel... where on earth did you get that name from?**

Liam: I believe it was just a name that Sam pulled out of the air, we all thought it was funny and it stuck. This was years ago when the band was in south London, we were just having fun, still are! The name can be a bit double edged for us, people don't forget it so that's great, but we worry some over look the music and think we're a "silly" band.

**TNS: What have been your favourite gigs or festivals to play this year?**

Liam: We played some great shows over the summer. The highlight for me was playing Kippertronix festival. It's a small ska festival held in Wales by top UK ska band Smoke like a Fish. We had a chance to play with some of our favourite UK bands like Dirty Revolution and Rebelation. It was great to have so many bands we love to watch all under the same tent. One of the best gigs in Nottingham this summer was the Chris Murray gig. It was a great turn out and a first gig for Nottingham's newest ska band Breadchasers.

**TNS: Liam, we've obviously heard great things from your solo project. Do any of the other members of JTS have any other projects in the pipeline?**

Liam: Everyone in the band has their fingers in a few pies! I have my solo stuff, Jody is in a great band called Royal Gala, Mike plays most of my gigs as well as drumming for a band called We are the Man. Sam has recently started playing solo shows and Ben (our new drummer) plays for a band called A is for Ape and will be joining me and Mike at my gigs.

**TNS: What is life like outside of the band for the JTS boys? How did you all meet?**

Liam: Sam, Mike and myself were all mates at school in south London and when me and Sam moved up to Nottingham the band started gigging here. We met Jody through a band he used to play with called Weeble.

Me, Mike and Jody all work at a college in Nottingham. We are learning support assistants working with students with learning needs. Sam manages a bar at the university campus and Ben's a builder. I think we all find fitting work around music harder than fitting music around work! We all spend a lot of time together outside of the band, going to gigs, watching the

football, the usual stuff.

**TNS: Who is your favourite band to have played with in recent years? Is there anyone you have played with who you are massive fans of yourselves?**

Liam: We've had the chance to play with some amazing bands over the last few years. We're big music fans so we buzz off most of the bands we get to play with. There's so many we've been fans of, it's always exciting playing with your heroes, people like Mouthwash or Chris Murray. I don't want to start making a list because it will look like I'm showing off, but we've been very fortunate!

**TNS: Do you have plans for any new releases or tours in 2010? What qualities keep you going as a band?**

Liam: Our debut album is currently being mixed by Ed Rome of The Big. We hope to have this out very soon. As soon as we have a better idea of when the album will be released we'll book a tour to promote it. I don't know if you'd consider us to have had success, but we've got to where we are by gigging as much as possible and always trying to make new contacts where ever we go. I think we've also always written the music we've most wanted to listen to so that keeps everything fresh. We all just really enjoy playing in a band!

**Questions by Sam, answers by Liam**

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**Cartoon Violence are relatively new on the UK ska scene. With their first CD 'Whatever Happened To The Likely Lads?' out on Do The Dog records and a European tour in the pipeline, I thought it would be nice to have a chat with Chuzz about all things Cartoon Violence.**

**TNS: So, how did Cartoon Violence come to form together as a new band? We've obviously seen a few of you before elsewhere...**

Chuzz: Well, as you know I was the keyboard player with 3 Minute Warning until recently and it had been a creative 8 years helping in the song-writing of a lot of gems! In the last year or so I started writing a lot of songs that did not necessarily sit with the 3MW style and so I decided to start Cartoon Violence with a couple of mates as a side project with no particular goal in mind. We recorded a demo of the song 'Attic' and sent it to Kevin at Do The Dog. Kevin was very enthusiastic about the track and offered to release an album if we had the material which was fantastic and meant we had to get serious! First thing we realised was we needed a guitarist and so we recruited my old school friend John whom I had been writing songs with since we were 14. Luckily for us, he has a lot of production experience, so we were able to record the album ourselves on a shoestring. However, the absence of a deadline and my 3MW commitments meant that the album took over 18 months to make! Gruff is our bass player. We've been in bands together before, and work really well together. He's got a very good feel for ska music. We've been lucky enough to find Mat, in the wake of the sudden departure of our last drummer. He's really nailed the songs in a short space of time and we're excited about working on the new material with him.

**TNS: What have you been up to recently in terms of gigging and getting your sound out there?**

Chuzz: Whilst we feel very pleased with what we've achieved creatively, the gods have been against us as far as gigging goes. I had to see out my commitments with 3MW before taking on any more gigs, and it was just after this that our original drummer ran away with the fairies, so this set us back considerably. John has only just moved over from Holland to be able to focus more on the band too, so it's only really now that we're in a position to start gigging more regularly.

**TNS: Have you played anywhere in particular that you really enjoyed or felt that the local music scene was something really special?**

Chuzz: Cartoon Violence has yet to play in Manchester, but I've always loved playing there, particularly for Bomb Ibiza, with 3MW. Hopefully, we can play there soon. I don't think that there's a UK ska scene that can touch the support that I've encountered there over the years. The Germans are always

well up for it, whenever I've toured in Europe. I'm looking forward to getting The Violence out there.

**TNS: We last saw you at Kippertronix Festival in Wales back in the summer. It was a great festival – did you have a good time?**

Chuzz: There is something really special about Kippertronix. It's like a big family and it's a real highlight of the summer. It's also just down the road from us. It's a great opportunity to bring like-minded people from all over the place together, and good to see lots of familiar faces, and get trashed together and sleep in a tent!

**TNS: What kind of response have you had from your last release 'Whatever happened to the likely lad?' And how did you decide on that name?**

Chuzz: The title seemed fitting because most of the songs seem to have a narrative. You could easily imagine that it's about one person in particular, and also it harks back to the kind of classic song-writing that was about when the sitcom of the same name was on telly. Squeeze and Madness were putting out releases – it was a bit of a golden age, and I suppose their influence is apparent in the album. We've had amazing reviews for the album, which was a big shock. We even got album of the month in Scootering magazine!

**TNS: Do you all have day jobs as well as the band? Can it be hard to fit the band in around your lives?**

Chuzz: I think all of us wish we could make a good living out of music, but unfortunately only John has a rich girlfriend and no children! Gruff spends all day listening to people shout "Pull!", while Mat and I spend our time watching paint dry.

**TNS: Do The Dog records is obviously full of other great bands of similar sounds – is there any band in particular you are really glad to be associated with?**

Chuzz: We owe Smoke Like A Fish a lot. It was Tran from The Smokes who put in a good word for 3MW and got the whole thing kick-started with DTD. I never get tired of watching them live. Although we're going down a different path musically, I've always admired Rebellion and the effect they have on their audience. We're really looking forward to sharing a stage with some of the newer Do The Dog bands.

**What can we expect from Cartoon Violence in 2010? Any big tours planned, future releases etc?**

We're really excited about the next album, which we've started recording demos for. Paul 'Bear' Ayryss, the producer/drummer from Roddy Radiation's Skabilly Rebels, is going to be co-producing it with us. Now that we're settled, we're gonna gig as much as we can in the UK, as we still haven't really promoted 'Likely Lad', and we are hoping to tour Europe in the new year.

**TNS: Finally Chuzz, I really, really like that bowler hat. Where can I buy one similar and is there a reason it's always worn?**

Chuzz: I've actually got a load of hats but the one I think you're talking about in particular is my favourite. I bought it in one of the Cardiff shopping arcades a few years back and I loved it so much that I hunted high and low for a backup. Sadly they don't make 'em any more. My father and my grandfather have always been into hats, so I suppose I inherited that. And nobody needs a Michael Stipe look-a-likey poncing about onstage!

**Questions by Sam, Answers by Chuzz**



If you live in the Greater Manchester area and have not heard of Bomb Ibiza or Ska-Bar you seriously need to get out more. Bomb Ibiza recently celebrated their fifth birthday and over the years have helped so many great bands and put on so many awesome gigs. Make sure you check them out and give them your support! I talked to Em about dedicating the last five years of her life to ska.

**TNS) So it's been five years since you started Bomb Ibiza. What inspired you to start it in the first place and what were your hopes for it all at the beginning?**

Em) It's funny because in hindsight it looks like more of a masterplan than it genuinely was! We began B.I. based on some drunken discussions between friends. Our initial aim was to set up a clubnight that would play music (particularly by UK bands) that simply wasn't getting an airing in other clubs. We were tired of listening to the same five ska records on repeat (you know the ones: "All my Best Friends are Metalheads", "Superman", "Date Rape", "Time Bomb", "Take on me"...). The name "Bomb Ibiza" is a song by Lightyear that we were all big fans of at the time & pretty much summed up our wish to focus on UK bands at the expense of the generic.

Having proved that there was a market, and that we were organised enough to make the most of it, we then developed into putting on gigs - first as "one offs" or co-promotes, and then additionally via our monthly gigs the Manchester Ska Bar. So in essence the B.I of today is made up of those three elements - the clubnight, one-off shows and the monthly ska bars. I think it's quite straightforward, but some people do still seem to get confused!

Our initial hopes were really just to bind together a bit of a specialist scene - I guess this was at about the time that emo was really starting to take off & the other sub-genres in Manchester simply didn't seem to have much of a focal point or cohesion. We hoped that by doing a range of things (drunken clubnights, big gigs, small gigs) that we could bring together people that liked the same things. "Community" is a tag that we've added since then, but at it's most basic level we just wanted to meet like-minded people, get lairy and enjoy music.

**TNS) How has BI changed over those five years in terms of people involved, ethos, the bands and what you actually do?**

Em) The focus on gigs has been a massive shift in terms of what we do - having now done 150-odd shows (and given the sums of money involved), this has changed the shape of things away from the basic student clubnight that was originally our core. In itself this has affected the way we run ourselves & this in turn has influenced the people involved.

By nature I am quite neurotically organised, so the pressure that comes with running shows effectively has always been relatively manageable (although your next question is certainly very relevant!!). That being said, it can be very wearing & this has affected everyone involved over the years & they way we've interacted. I think when we started to put on gigs the whole B.I "empire" markedly changed and this led to the two mates who I'd originally started it with no longer wanting to be involved (although one of these was more of a loss than the other). Fortunately as we were in this evolutionary mess I met a lass called Gail who became a big part of BI, particularly on the design side, helping me understand the importance of advertising / branding & generally giving me emotional support (I was doing my finals at one point so things were a bit tough).

Over time our focus on gigs has become more and more about developing local bands & finding them opportunities. I don't think this is an "ethos shift" as such - we still aim to bring together different parts of the scene as ever, but it's more an extra thing that has kept me inspired. As part of this we met Francis & decided that we wanted someone who had a better handle on the "band" side of things to help us out. Over time Gail's priorities moved, so B.I is now just me and Francis - although obviously with the help of a lot of "honorary" members (including yourself!!) who pitch in and help out.

A lot of people say that we have become more and more "businesslike" in the way we run BI - and to some of the DIY grass-roots folk this is clearly a bit uncomfortable. That being said, running a promotions company is a very good way to bleed cash, and we've simply had to tighten up a number of things to make sure we survive. I'm pretty comfortable with the balance because I see first-hand all the good we do - from the vast sums we pay out to UK bands & help them continue to exist, to the long nights of dancing and smiling, to the money we give to charity. But I guess some people see us as a target to be shot at, so that's just something we have to accept - you can't keep everyone happy all of the time.

**TNS) How difficult has it been balancing everything you do with personal and work commitments?**

Em) This is the easiest question to answer and also the hardest. The answer is obviously that it's horrifically difficult. And that's a hard thing to say because I know the sacrifices that I (and the people I love) have had to make because of it. At the end of the day, my job is the most important thing to me a lot of the time because it pays the mortgage. And BI is probably second after that, because it stops me being defined by my job. So the "personal" bit is often the biggest sacrifice - I have always found it hard to make time for myself because I'm so driven, and this has made me a difficult friend, family member and girlfriend at times. I suspect that at some point in my life I'll need to correct that



Los Salvadores @ Ska Bar



Stand Out Riot - Feb Ska Bar

balance, but the tough thing is that work and BI mould who I am and how I spend my time - sometimes I'm not even sure who I am without that. It's definitely worth saying that I wouldn't still be in one piece if it wasn't for the help and support I get from Mike, Francis and my other mates.

### **TNS) How do you see the relationship between the club night, ska bar and other gigs you put on?**

Em) When we started BI, a big thing for me was that I felt that Manchester saw totally different audiences for clubnights, big gigs and small gigs. It made no sense to me (as someone who went to all three) that, as the music is broadly similar, there wasn't more cross-over. A lot of this is down to personality types I guess - for example some people don't like clubnight atmospheres / dancing etc, and some don't like the impersonal nature of large concerts.

Through what we do we just try to interlink the three strands as much as possible - we play local music at the clubnight as well as the big tunes, and we work hard with local bands to help get them the big support slots that can draw them new fans - who in turn will come out to smaller gigs! I do think we've seen a fair bit of success at this, with more and more of our regulars coming to "all three" of the types of event we do. But it remains a work in progress - at the end of the day there is so much going on in Manchester that we can't expect everyone to come to everything all of the time - unfortunately!!

### **TNS) Which gigs and bands have been real highlights of the last 5 years?**

The first time we put on the Slackers was a massive highlight for me - it was the first really big show we'd put on, and the costs were such that it really would have been the end of BI if it hadn't worked. Almost certainly the biggest gamble we've ever taken, but thankfully the gig was amazing, and the band were just brilliant musically and as people which made it all worthwhile. Other big show highlights were when we put on Lightyear (and they played Bomb Ibiza), as well as Streelight Manifesto last December - which was the first gig we've ever sold out.

The ska bars all merge into one for me if I'm honest - but the development of these is probably the part of BI that I'm proudest of. It's a brand in its own right and such a great feeling that people come out to hear new music purely because they trust us to put on good bands! The way we've seen some of the local bands develop and grow over the years is also an amazing thing to reflect on - from the likes of SB6 and Random Hand to Harijan, Stand Out Riot and the Fractions. All of these have made great strides in their own way & it's been brilliant even to have been a small part of it.

### **TNS) How has the Manchester scene changed during your time promoting gigs?**

Em) I think the depth of local bands has got better - there have always been good bands about, but I think we now have more of them. And I think bands who are technically from "outside" of Manchester have a better footing here, which is important.

From a promoter perspective I think there is better cohesion between the not-for-profit promoters. Even those who we don't work closely with we at least know as people and swap fliers etc. The internet has helped break down a lot of barriers here, although if I'm honest I do think that it's a shame that people rely on it more and more as an advertising tool. These days we often seem to be the only people fliering in the rain outside the academy - which never used to be the case!

### **TNS) What can we expect over the next 5 years?**

Em) Expect the unexpected! I don't really have a strategy at this point other than "more of the same". We need to be in a position to react to what people want, so ultimately we'll be driven by the local culture / trends and what people want to hear. Whether we'll last another 5 years is the key question - if the end customers lose interest then it can be de-motivating to be a promoter - thus creating a bit of a perfect storm. If I had time I'd love to diversify what I do and work more closely with local bands - you'll know from my "How to be a Band" features that I have lots of opinions about how to do things so it would be great to manage or book tours etc. Sadly I don't think it'll ever happen because of the time constraints I have - we're always careful not to overextend ourselves by having too many fingers in too many pies. But as I said before, it's clear that the people involved in BI has always been very fluid (although I'm considering nailing Francis to the Retro Bar floor so he can't escape!) - so it may be that someone will come along who impresses me and who we can use to expand what we do. Who knows?

### **TNS) Anything else you'd like to add?**

Em) It's a bit of a broken record, but I can never over-state how important it is for people to support local gigs, local bands, and anything run on a not-for-profit basis that contributes to the music scene. Even though we may not always look grateful, we definitely, definitely are!!

The recession is a real challenge at the moment and I genuinely do worry that promoters and bands simply won't be able to continue to afford to exist. Over 5 years we've seen far too many come & go, and whilst we recognise that we operate in a capitalist environment where people shouldn't feel they have to pay for things they don't want to, I do think that we've had it very good in Manchester over the last few years and in some respects we may not know what we've got till it's gone. That's my way of saying that I can see us all slumped round a pub table in 30 years talking about the "good ol' days" haha.

**Ska Bar is on the last Sunday of every month at Retro bar, Manchester and the Bomb Ibiza club night is at Satan's Hollow, Manchester on the second Saturday of the month. See you there!**

**Questions: Andy, Answers: Em**

**Photos: Bev**

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## The Wildhearts: Manchester Club Academy Wednesday 30th September 2009

The Wildhearts. So where do I start? For anyone who knows me they will know well that Ginger and Co. coming to town is a personal highlight of the year - perhaps I'm a little too biased to be writing a review then - but fuck it. Who cares?

I was both excited and dismayed in equal measure about the prospect of this being held in the smaller Club Academy though - it seems, as Ginger himself remarked, that next time everyone should buy their tickets earlier so they can play at the big one! Nevertheless it was completely sold out (with touting fuckers ripping people off for £60 outside), and it was certainly an opportunity to watch the boys in a more intimate setting despite the catalogue of (mainly technical) gripes I have with Club Academy.

I'm not sure if it's where you stand in the venue or the system they've got in place but it can be very much hit and miss. Tonight started off as one of those misses I was so dreading. The guitars were pretty inaudible and I couldn't even hear CJ's microphone. Things did rapidly improve by the 3rd or 4th song to give them their dues, and by the time album highlight, "Tim Smith", was blasted out we were back to full on rock goodness.

Speaking of the set list, I'm really not a fan of the way they've gone about it on this tour. The set was split into two halves with a full rendition of the album in the first and then a second half of classics for the masses. I understand completely why they did it, of course some of the songs would be played here and then never get another airing, but I'm personally not a big fan of doing it. Of course if you poll the option out on your website though, then you're more than likely only going to get complete die-hards responding who are going to want the whole album. For me, part of the fun of any gig is not knowing the set list and getting that bit of a tinge in your bollocks when you hear the intro riff to one of your favourites. Doing it this way turns it into more of a showcase, and I think you should save that until it reaches Earth Vs. status!

Right, so up to now you might think I'm a right whinging twat. You'd be right of course, but I can be positive when I want to be, and the boys were in fine fettle tonight it must be said. "Plastic Jebus" was played a couple of keys lower which sounded a bit weird, and I dare say "The Only One" and "You are Proof..." might have been better suited to the All Time Low

gig going on next door, but I suppose that's what you get if you want to appeal to the Kerrang! generation. The rest of the new Chutzpah! album is immense though, and it really was performed well once the technical side of things improved. "Nothing Ever Changes..." and "Red Light, Green Light" were also both quality inclusions.

In all honesty it probably wasn't the best time I've seen Ginger and his men and I would rate it fair to middling on the points scale. Had it not been for the venue issues and the showcase set list, however, it would have fared much higher!

**Mike Pollitt**

## Green Day: MEN Arena 30th October 2009

Green Day don't really fit in the 'underground punk' category these days. Having sold over 65 million records over the past 21 years they have brought their music from the clubs in the East Bay suburbs of California to the international mainstream stage. This year they are touring the world to promote new album 21<sup>st</sup> Century Breakdown. I went to the Manchester date to see just what it is that's kept the three-piece going all along. The 16,000 fans in the MEN Arena are already chanting for Billy Joe Armstrong, Mike Dirnt and Tré Cool as they burst onto the stage in an explosion of glitter. It's a fitting entrance. They head straight for the good old songs like Minority and Nice Guys Finish Last. Surprisingly the small hint of a new song is just as welcomed as the classics - the crowd going mad for Know the Enemy and knowing all the words too.

Of course this wouldn't be a Green Day gig without the flawless crowd interaction. A kid from down the front gets chosen to sing on stage - it's all going great for the seven year old 'til he reveals he's from Yorkshire. Another girl in the crowd gets pulled up on stage to sing Longview.

Things start to get a bit all too similar. A new song, an old song. American Idiot, When I Come Around, Give Me Nuvacaine... But then something happens that causes the whole room to unite. Basket Case.

The sound in the arena has up until now seemed quite quiet compared to my usual gig venues of choice - but now the shout-along chorus takes hold and the whole room is bouncing about and singing along. Billy Joe Armstrong barely needed to sing a line.

Beyond the pyrotechnics, the tacky backdrops, the annoying "eeeeey-ooohhh's" this is the greatest show I've been to in a long time. Green Day play for almost 3 hours and by the time their encore comes along they must only have the energy for the slower stuff. When September Ends is fantastic, with the

novelty addition of a curtain of fire just behind Tré Cool's head. It was ridiculously predictable but yet again an acoustic version of Good Riddance (Time Of Your Life) is the final song.

As I look around in the arena and see thousands of people singing along I feel a little bit satisfied. They may have found international success on a new level now, but Green Day will always be that band that changed who I was and what I liked at a certain time in my life. Whether you loved them back in the day or have only picked up on the more recent material, Green Day seem to present life as it is, picking at politics and teenage angst along the way. They may have been going for 21 years but the passion is still raging and I can't wait to see what's next for the unstoppable trio.

**Sam**

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## A.F.S - IMMATURE NOBODIES

(Turkey-Vulture records)

The first thing that hits you on this ten track album, from the guys that bought us the excellent Gnarly Dude compilations, is the fantastic production. They travelled to America to record this, but the trip was well worth it as it sounds really polished, but without losing it's punk edge. The guitars really cut through the mix and the vocals are very clear. The vocals, provided by Jonny Maveriq (who some of you will know from his punk poetry set at a recent TNS gig) are really distinctive and a highlight of the recording. Lyrically the band is quite politically motivated, with songs such as 'The Futility of War' and 'Invasion'.

Musically it's somewhere between skate punk and a more old-school punk sound, but there's also a bit of a Brit-Rock edge to some of the guitar parts and harmonies. Attitude in particular had me thinking of 3 Colours Red or the Wildhearts. My personal favourite track was 'WDTFWW'

You can get this through 101distribution.com so check it out.

**Andy**

## BOWLING FOR SOUP - MY WENA (Zomba Recording)

High jinks, free rolling high school spirited rock has been Bowling For Soups meal ticket for some time now. Latest single 'My Wena', continues their trend of scaffold climbing guitar kicks and the unmistakable echo of Jaret Reddick, producing an opening couplet that only BFS could get away with; "Her name is Wena, hey have you seen her? Everyone thinks she's amazing.

She gets so jealous, she sticks her head up when I'm checking out the ladies."

'My Wena', is a song that encapsulates Bowling For Soup's ability to use giant hooks to help you to release your inner child. They continue to blur the boundaries between puerility and abandon, building on the confidence gained from 2003's Grammy nomination for 'Girls All The Bad Guys Want'. Despite their growing responsibilities away from music, BFS continue with their well tried formula and it doesn't seem to be waning just yet.

**David Adair**

## CONVERGE - AXE TO FALL (Epitaph)

Jarring percussion controlled opener, 'Dark Horse' races off into a melee of metalcore, punk and post hardcore, polished off by the focused, animated and gnarly vocals of Jake Bannon. Now celebrating nineteen years of boundary

pushing spleen venting, Boston's bruising alternative pit inspirers, Converge combine their entire genre flitting into one punch packing full length. To give this seventh album extra adventure and bite. This is something that the snarly and rambunctious titled track combines perfectly. It uses grinding metal interludes to give extra force to the paranoid vocals, providing for a sniping sub-two minute tour-de-force.

'Effigy', signifies the importance of their 3rd and most sturdy drummer, Ben Koller. His shaking contribution gives this number a striking edge and shuddering impetus from the off. A striking feature of this album is Koller's ability to accentuate his percussion to give a track extra impetus. Often aggressively rhythmic percussion combinations provide a cutting edge. It is when they try a fuzzy, grinding old school rock with a metal undercurrent number 'Worms Will Feed', in which they build up from a fuzzily grinding guitar base. That Converge loses a little of their edge. Incongruity, when done right, can show a rebellious and independent edge, but as this track demonstrates it isn't easy to pull it off. Focus and switching impact is easily retained in the topsy-turvy ambient interlude installing, 'Damages'.

Bulleting riffing gives the tempo even more of a nudge in the snappy pelt of 'Cutter', it's rustic metal at its best. It also displays a personal, deep seated and venomous personal lyrical touch; "Tearing my soul to finally see, the wreckage between you and me." The self delving lyrical punch has often gone unnoticed before amidst the fiery instrumentals and gruesome vocal delivery, but this track draws attention to the deep thought that goes into this element. An impressive ability is shown by Bannon, to put on the vocal breaks and give a slow stirring performance, 'Cruel Bloom'. He is complemented by cushioning female backing vocals, providing for a bristling metal ballad. The fuzzily grinding guitar churn is well placed and mood invoking, showing that they do still know how to let a guitar dominate a track.

It is evident that Converge are still hell-bent on exploring many angles to communicate their bemusement and emotive leanings. They still definitely have something to say and the continuing broadness in their approach, suggests that they won't be too short of listeners.

**David Adair**

## NOFX - COASTER (Fat Wreck)

I've always been a fan of NOFX and

this album is certainly up there with past releases and I very much enjoyed it. The influence of this band is immense, but as with all influential bands you can hear their sound in so many other acts, that it kind of loses it's original edge. However, this release confirms that if you are looking for fast paced melodic punk rock with great harmonies and big choruses (that has become the trademark Fat Wreck sound) these guys still do it better than anyone else. I'm not going to claim there is no filler, because most of their albums have a few filler type moments and I'm certainly not going to claim they are doing anything new here, but it's just good to listen too and that's all I ask. The fact that the band can so effortlessly switch from singing about waiting for the off licence to open first thing in the morning after an all night bender (in the excellent 'First Call') with lyrics such as "I take a closer look and the fat guy is me, so I buy him a shot then he buys me back three", to a thought provoking anti-religion rant such as 'Best God in Show' (which contains the fantastic lyric "Who would read a 2000 year old medical journal") always brings a smile to my face.

NOFX just 'get it'. They have a serious side, but they appreciate the value of just having fun and that cheers me up every time I hear them. And I challenge anyone to listen to the jazz tinged 'I am an Alcoholic' without a big stupid grin on their face.

**Andy**

## PAINT IT BLACK - SURRENDER (Fat Wreck)

I know loads of people might say they preferred Kid Dynamite and Lifetime to Paint it Black and I know it's rubbish to compare peoples previous bands to their new ones and a rubbish way to start a review, but I have to admit that as a huge Kid Dynamite fan, Paint it Black always disappointed me a bit. In the battle of their members new bands I kind of always sat in the None More Black seat. However, this has really impressed me and made me question my thinking. It's classic fast paced and aggressive hardcore with just enough melody thrown in to make it memorable and with four songs in six minutes it's just right up my street. It's just good quality hardcore and worthy of any of





the aforementioned bands. Lovely stuff.  
**Andy**

### TEENAGE BOTTLEROCKET - THEY CAME FROM THE SHADOWS (Fat Wreck Chords)

The band's fourth album - their first since signing to Fat Wreck earlier in 2009 - I became aware of Teenage Bottlerocket when Liam at Roadkill Records (RIP, the shop that is, not Liam!) recommended their last cd, 2008's 'Warning Device', to me. He made a good call. I liked it. A lot. They carry on where they left off on their new'un, with only 2 of the 14 songs here clocking in at over 2 and a half minutes. Fans of Screaching Weasel, Groovie Ghoulies, The Queers, Mr T Experience, & of course, The Ramones will lap it up. Wooooaaaahhhhs? - check ('Don't Wanna Go'). Songs about how annoying girls can be? - check ('Be With You'). Songs about wanting the girl back despite the fact she's a total headf\*\*k? - check ('Without You'). Despite the pretence of being another

dumb pop-punk band akin to their obvious influences, they also touch on some important issues now & again, such as 'Forbidden Planet' & it's global warming theme, & 'Fatso Goes Nutzoid's' tale of being bullied for, well, being fat. Plus I defy anyone to not like the awesome, band-referencing, opening track 'Skate Or Die'. I've been singing it to myself all week... and I don't even skate.

All these songs sound like they were sung by immature, insecure, sci-fi geeks, who struggle to interact properly with the opposite sex - if this sounds like you, you've found a new favourite band! Catchy, infectious, well-crafted 'pop-punk' like it should be done. Now come & tour the UK, Bottlerocket guys!  
**Mikey Wong**

### ZAPIAIN - WRONG IN OUR OWN WAY

This one really is a grower and I admit it took a few listens, but now I've persevered it's definitely a thumbs up from me. This Yorkshire three-piece immediately reminded me of Milloy.

Indeed fans of the whole gruff-punk Leatherface type sound are gonna love these five tracks. The guitars are edgy and the raw yet melodic vocals are really well executed. It's well produced and importantly the songs are very well written. For me, it's surely better to have songs where you notice more with every listen, which is what Zapiain have got. It shows the band has depth, but I think the problem they will have is that people who want music to hit them immediately might dismiss these tracks. That would definitely be their loss though, because this ep is well worth your time and I look forward to catching them live at some point. The pick of the tracks for me were the last two. 'Any Given Day' has a great chorus, with decent backing vocals and 'Safety Net' was probably my favourite of the two, with good vocal melodies and more edgy guitars. Good stuff!

**Andy**

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## FEATURED FANZINE: LIGHTS GO OUT

This is a new section of TNS. Obviously I'm a huge fan of fanzines which I suppose is stating the obvious, when I write one, but I genuinely think they are the best way of finding out about new music (and other things for that matter). They are not influenced by sponsorship like bigger magazines are, so you get a true reflection of the writers opinions and tastes, but most of all they are put together by people who are only writing them because they are so passionate about their subject matter, which gives them so much character. Fanzines really are absolutely vital to the underground scene. They are also independently produced and make little or no money, so well worth your support. I've learnt so much from reading other peoples fanzines and after reading a few I doubt you'll ever want to waste your money on Kerrang again.

We've built up quite an extensive stock of great fanzines in our distro, so if you are based in Manchester check some of them out at TNS nights. I thought I'd put this section in to help promote good fanzines as I'd feel weird reviewing them (so I'd rather just highlight ones I read), so there will be loads featured over the coming issues. Check them all out!

## LIGHTS GO OUT

Issue 6  
TNS 9/12/05



### STARRING:

The Karate Kid Movies  
Dropkick Murphys  
Voodoo Glow Skulls  
Bowling For Soup  
The Loved Ones  
American Steel  
No More Kings  
Halloween Costume How To  
A Spice Girls Adventure  
Band Profiles  
Columns  
CD Reviews  
Gig Reviews  
Zine Reviews

KARATE KID  
SPECIAL

**Based:** Reading

**Written by:** Mr T (of Just Add Monsters/Second in Line fame).

There are big contributions from Claire, Guduz, Dan Bowden, Andrew (from Beat Motel fanzine) and several more.

**Content:** This fanzine is full of interviews; some serious, some funny, a quite extensive column section (again with some funny and some serious bits), lots and lots of reviews and some other fun features, such as making Halloween outfits. LGO has a great sense of humour which makes it enjoyable to read. It also covers lots of good punk and hardcore bands. One of my favourite bits is how they interview B-list celebrities such as Jet from Gladiators.

**Bands they like:** Avail, Strike Anywhere, Face To Face, Snuff, Good Riddance, Consumed, Diesel Boy, New Bruises, Kid Dynamite, I-Spy, Verse, A, Raised Fist, Frenzal Rhomb, Carter USM, Dinosaur Jr, Neds Atomic Dustbin, The Slingbacks, Tuuli, Kylie, B\*Witched, Cleopatra

**Latest Issue:** Issue 6 is a Karate Kid special, and Mr T has actually managed to interview members of the cast from the original film, which is fantastic. It also has interviews with top bands such as Voodoo Glow Skulls, Loved Ones and Dropkick Murphys. The column section partly relates to the Karate Kid theme, but there are other interesting bits too.

**Where to buy it:** The best way to get in touch and to buy a copy is by contacting them through myspace/lightsgooutpunkfanzine. We also have this issue and a few back issues in the TNS distro.

**Cost:** £1

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